

# Next Week's Attractions for Film Fans

Conway Tearle  
Marion Davies  
"APRIL FOLLY"—Columbia

## THE PROGRAMS

### COLUMBIA.

#### Marion Davies in "April Folly."

Loew's Columbia Theater announces for four days, beginning tomorrow, Cosmopolitan Production's splendid picture, "April Folly," the marvelous story of a masquerade, a runaway heiress, and a gang of crooks on the trail of a famous diamond, all of which dramatic elements were mixed in a wild adventure from New York to South Africa that culminates in one of the most gripping love stories the screen has displayed in months.

This story, from the pen of Cynthia Stockley, was read by millions during its appearance in the Cosmopolitan Magazine, and Washington photoplay devotees will recall its later appearance in story form in The Washington Times.

The role of chief importance falls to Marion Davies, beautiful and talented screen star, and the opposite role is interpreted with force and intelligence by Conway Tearle.

For the last three days of the week the attraction will be "The Willow Tree," starring Viola Dana.

### METROPOLITAN.

#### Eugene O'Brien in "His Wife's Money."

Eugene O'Brien will be screened at Crandall's Metropolitan Theater next week in his latest Selznick release, "His Wife's Money." O'Brien assumes the guise of a young mining engineer. The romance has its inception during Richard Flint's brief interview with a beautiful girl from a raging torrent and eventually wins her for his wife. Upon journeying to the West to relocate a rich vein of ore, which has plucked out in the shaft, the domestic tranquility of the Flint is rudely disturbed. Returning East, Flint even a few scores, and by a combination of circumstances that lends the picture a powerful climax restores peace in his home.

### KNICKERBOCKER.

#### Eugene O'Brien in "His Wife's Money."

"His Wife's Money," starring Eugene O'Brien, in starting the chief feature of the photoplay bill for Sunday and Monday at Crandall's Knickerbocker Theater. On Tuesday and Wednesday, the Knickerbocker will offer Conway Tearle in "The Attraction." Mr. Tearle is said to have a role which is admirably adapted to his great talents as an interpreter of the more impressive forms of drama. For Thursday and Friday, Rubye De Remer is announced in "His Temporary Wife." On Saturday only, Charles Ray will be seen in "Alarm Clock Andy."

### GARDEN.

#### "The Cost," Featuring Violet Heming.

David Graham Phillips' novel of college and political life, "The Cost," as a Paramount-Artcraft picture with Violet Heming in the leading role, will open a week's engagement at Moore's Garden Theater tomorrow. The story centers around Pauline Gardner, a young girl who marries John Dumont, a rich youth of uncertain character, against the wishes of her parents while she is still in boarding school. Later she meets Hampton Scarborough, who falls in love with her. Her marriage is an unhappy one and Dumont soon starts an affair with another woman. Dumont later, as head of the woolen trust, has financial reverses and is on the verge of ruin. Pauline, who has

been separated from him and although about to sue for divorce, rushes to his aid with her reserve store of money, thereby winning his fight for him, but the strain has been too much and he dies, leaving the girl free to go to Scarborough.

### RIALTO.

#### "Sinners," Featuring Alice Brady.

Alice Brady, who scored such a wonderful hit in "Sinners," the play by Owen Davis as produced by her father, William A. Brady, according to all advance reports has repeated her success in "Sinners," the Realart photoplay which opens a week's engagement at Moore's Rialto Theater tomorrow.

The production as a whole and the manner of its depiction is one that leaves one with a feeling of warmth and sympathy toward all mankind; it has just the right combination and proportion of laughter and tears; a story that thrills through and makes one feel that life is sweet.

### PALACE.

#### Wallace Reid in "Excuse My Dust."

Wallace Reid will be featured at Loew's Palace Theater for the week beginning tomorrow in "Excuse My Dust," a high-speed motor-car romance. "Excuse My Dust" is based on Byron Morgan's famous Saturday Evening Post story, "The Bear Trap," and unquestionably sets a new record for high-speed romances against a background of gasoline, motor oil and adventure.

### CRANDALL'S.

#### Norma Talmadge in "The Social Secretary."

Norma Talmadge will be the star on Sunday and Monday at Crandall's Theater in "The Social Secretary." In this subject Miss Talmadge is permitted to display those great interpretative gifts and the many charming attributes of her irresistible personality that have placed her among the foremost artists in America. On Tuesday, Wednesday and Thursday, Ruth Clifford will occupy the screen in Lloyd Carleton's production of "The Amazing Woman," a vivid photodrama of frequent surprises and conspicuous power based upon the idea that "Hell hath no fury like a woman scorned."

For Friday and Saturday, Dorothy Gish is announced in "The Tiger Girl."

### STRAND.

#### "In Old Kentucky," Featuring Anita Stewart.

Seldom have Washington audiences given vent to their enthusiasm and so expressed their approval as during the past week at Moore's Strand Theater where the First National Exhibitors are presenting Marshall Neilan's great photodramatic version of the great American classic, "In Old Kentucky," with Anita Stewart in the stellar role. The great Woodlawn Handicap is actually presented four times daily, with live horses and jockeys running a neck and neck finish on the stage.

As might be expected, it was found impossible to accommodate all the moviegoers to the studio when the "In Old Kentucky" was shown. The show has therefore been extended for another seven days, starting tomorrow.

### HAS MICE AS PETS.

Flore Revalles goes further than any other actress in her choice of pets. Nothing so unusual as a dog or a cat, or even a snake, for her. What she likes is mice; just the plain pantry variety. She says she cannot understand why it is that women shriek and jump on chairs when the "dear little darlings" are around. Miss Revalles, who is at the Goldenrod studio in Culver City appearing in Basil King's "Earthbound," offered the other day to bring some of her pet mice to the studio with her, but her kind offer was declined in shouts of protest.

Olive Thomas, with several members of her supporting cast in "The Flapper," with Alan Crossland, her director, and William Scully, assistant director, have left for Lake Placid, N. Y., where exterior scenes will be taken for a few days.



Rubye De Remer  
"HIS TEMPORARY  
WIFE" Knickerbocker



Eugene O'Brien  
"HIS WIFE'S MONEY" Metropolitan



Wallace Reid  
"EXCUSE MY  
DUST" Palace



Anita Stewart  
"IN OLD  
KENTUCKY" Strand

## TOM MOORE'S OPEN LETTER TO GRIFFITH

Local Showman's Ideals for Future  
of Movies Revealed in Note  
to Director.

By H. C. L.

A revealing insight into the high business ideals of Tom Moore, head of Moore's Theaters here, is given in the following open letter, written by him to David Wark Griffith, the famous director:

My Dear Mr. Griffith:

Permit me to congratulate you upon your most recent and most promising achievement, namely, the acquisition of your new studio in Mammoth, I look upon it as a splendid augury for the future.

You hold, as I know, to the theory that a perfect evening's entertainment (the idea for which we are all striving) must not be broken up, and if I have at all followed your ideas, you have expressed the belief that the motion picture entertainment of the future as regards the super-production must be arranged as to permit of presentation within prescribed hours. This will eliminate the possibility of seeing the end of the picture first and other disconcerting features of present-day methods.

Your stand on longer runs for special pictures has attracted wide attention, and showmen are coming to appreciate more and more every day the value of this. It is because I feel precisely as you do upon this point that I contemplate the early completion of a new theater in Washington (to open, I hope, in October) in which I shall have a free hand in staging not more than thirteen photoplays annually, or about one a month. Although some features may warrant an even longer run.

I shall want the first finest productions that are made in the industry for this new house, and, therefore, need I assure you that I am looking forward to your production of "Way Down East" and other forthcoming productions of your new studio to co-operate with me in carrying out my new policy.

And may I not express my appreciation for what you have done in the past, in always going forward to bigger and better things. You found a money-changing industry, and made it a great art.

TOM MOORE.

## "THE AMAZING WOMAN" EXTRAORDINARY FILM

Who sets the moral code? By what right has one man to lay down a law that others must follow? Has any one the right to do this? The problems that are set forth in "The Amazing Woman," the super-feature that comes to Crandall's Theater on Tuesday of next week.

"The Amazing Woman" is no ordinary story. It is totally unlike any other photodrama produced in many years. It is full of suspense. Nothing in the early part of the picture gives any suggestion of how it is going to end. The story is just as baffling as the woman who is its heroine. The settings are rich. The locale of the play is New York. It depicts life as it really is among the rich. Its heroine is graced with beauty and feminine charms such as have led men to go to desperate ends to possess her. She, in her turn, capitalizes her personality and magnetism and turns men on to taunt them in the end for failing to achieve their purpose. She is good when she is bad and bad when she is good, and is, after all, only the eternal woman.

## A Column or So of CHATTER About the Movies

By H. C. L.

**FREE MOVIE TICKETS!**

MOVIE FANS: Here's your chance to go to the pictures free. I'll give a pair of tickets to some one of the leading downtown theaters to each movie fan whose contribution is printed in this column. So if you have anything that you think will land—be it serious or otherwise—just address it to me and if it's printed, your tickets will be mailed to you. H. C. L.

### THIS WIN TWO TICKETS, BUT—

Dear H. C. L.—Will ALMA TELL if ALICE JOYCE because she and ANNA BOS Douglas McLean? No, but DORIS MAY.

When will WALLACE REID at THURSTON HALL the "Perils of Theda Bara's Vamping"? 'Twill be EARLY. WILLIAMS. What will FLORENCE REED?

Will TOM MIX in a boxing bout with WILLIAM HART while ELAINE HAMMERS-TEIN? What will LESLIE M. HUNT?

Note: Come across with those two tickets.

I'll "come across" with the two tickets gladly. BUT the contrib, who sent in the above failed to attach anything but a non de plume to it. If the contrib, will send in his real name and address over the name he signed to the above communication, he'll get the tickets by the very next mail. H. C. L.

Dear Admiral Cary T. Grayson, physician to the President, after seeing "In Old Kentucky," the picture now being shown at Moore's Strand Theater, sent the following treasured note to T. E. Leahy, exploitation representative for Anita Stewart Productions, here with the picture:

The White House, Washington, March 24, 1920.

My dear Mr. Leahy:

"In Old Kentucky" is a wonderful picture—the best I have ever seen. I have seen it three times and would enjoy it again.

Sincerely yours,  
(Signed) CARY T. GRAYSON.

Recent changes in the personnel of the various theaters controlled by the Moore's Theaters Corporation, show Frank J. Story, who for the past nine years has been associated with the exhibiting of motion pictures in this city, as manager of the Strand Theater.

Mr. Story is in every way qualified to meet the managerial duties brought to him in the handling of a large house, having worked his way up from what might be termed the bottom of the ladder and in the course of his experience having filled every position of importance in theatrical administration.

Previous to assuming his new duties Mr. Story was Assistant Manager at Moore's Garden Theater. Louis Stelberg, recently associated with one of the Film Exchanges in this city has been appointed Assistant Manager at the Garden, filling the position left vacant by Mr. Story's promotion.

Harry M. Crandall, owner of the Crandall's theaters in Washington, accompanied by Mrs. Crandall and the Misses Mildred, Olga and Dorothy Crandall, returned last week from a month's trip to the motion picture centers of the Pacific Coast. Mr. Cran-

dall, after a careful survey of the field, is authority for the statement that, with the sole exception of Sid Grauman's Million-Dollar Theater in Los Angeles, he did not visit a theater in California in any way comparable in comfort or beauty with his own and other first-run houses in the Capital.

Incidentally, the foremost picture producers in the country look upon Harry Crandall as one of the most enterprising and most representative exhibitors in the United States.

**TALLY ONE FOR LARRY!**

Dear H. C. L.—You said something when you said Larry Beatus' name would lead the handsome movie managers' list. ADMIRER.

**OLD SAMBO.**

He comes no more to sit and smoke. And while he cracks a joke, Old Sambo. We miss his optimistic face. Nobody else can take his place. And where he is we all do know—Old Sambo.

He used to come here every eve, Did Sambo. And always was the last to leave. But now as dusk comes creeping round, We know Old Sambo can be found. Attending some good picture show, Is Sambo. A. P. McP.

**Little Dignity Destroyers.**

No. 4—Telling your girl, when the News Weekly reel is being shown: "Oh, yes; that's Canal street in New Orleans; I was walking up there two months ago"—and then have a title flash on the screen telling that it's Pickering Square in Bangor, Me. C. A. LaB.

Jack Edwards breaks into this column again. He read about the free tickets given to contribs, and forthwith sat down at a typewriter and gave vent to his sentiments thusly:

Dear HCL:—Why is a Movie? Why do people go to the Movies? Why, I ask you, IS A MOVIE?—J. E.

Jacy doesn't win any tickets, even if he did break into print. The answer to your questions, Jack, is BECAUSE.

In anticipation of approaching hot weather, the Crandall Theaters in Washington are being completely overhauled in the matter of typhoon fans and cooling systems. A corps of experts are already at work tuning up the giant ten-foot fans that keep the houses uniformly many degrees cooler than outside temperatures. When the heat becomes intense. The same artisans are putting the fans themselves in A-1 condition and completely tuning up the most successful ventilating plant ever installed in a chain of theaters.

Crawford Kent, who appears opposite Olive Thomas in "Youthful Folly," appeared in the original production of "The Quaker Girl," with Ina Claire when it was produced at the Park Theater in New York.

"Stop That Man," a stage play by George V. Hobart, has been purchased by Myron Selznick and will be arranged for the screen as a starring vehicle for Owen Moore.

Edith Day, who appears in "Trene," the successful musical comedy, is starred in "Children Not Wanted," a film released through Republic.

Screen rights of "The Twins of Suffering Creek" have been purchased by William Fox from the well-known author, Ridgwell Cullum, and the photoplay will have William Russell as the star.

## GENE O'BRIEN DESERTS "PERFECT LOVER" ROLE

Screen Idol Forsakes "Ladies' Man" Style to Portray Virile Man of West.

After scoring triumphantly in a series of pictures in which he demonstrated his supreme fitness as the ideal "ladies' man" of the screen, Eugene O'Brien, in his new Selznick picture, "His Wife's Money," to be seen for the first time locally at Crandall's Metropolitan and Knickerbocker theaters, beginning tomorrow, reaches the public in a picture not only different in theme, but different in possibilities for the popular star. Instead of the sentimental role of the "perfect lover" whose conquests are confined to the fashionable drawing rooms and moonlit lanes, O'Brien has a role in this new play which presents him as a brawny, out-and-out "man's man."

The "Perfect Lover" roles portrayed by this star not only won him great credit and high praise, but they stamped him the indisputable matinee idol of the screen, winning him a host of followers who will always remember him for his splendid work. Not content with being a perfect "perfect lover," Mr. O'Brien in this new production proves himself an idol of another kind by his excellent portrayal of the part of Richard Flint, a virile, two-fisted man of the open, who sought his fortune in the West, and whose ambition was not realized until he passed through a series of adventures exciting enough to test the mettle of any rugged, red-blooded man.

Although the picture treats principally with the rough mining lands of the West and those hardy children of nature who inhabit them—men who live hard and die easy, and whose moral standard is either conspicuously good or notoriously bad—it shifts in time to the high social peaks of Eastern aristocracy, telling the story of an ambitious, sincere young Westerner who, by a fantastic accident, stumbles into society, there to meet a gay and willful young heiress whom he loves instantly. To her, the solemn admiration of the young man is but another keenly amusing adventure, and their moonstruck romance ends in marriage.

His wife, as the moneyed member of the family who has known naught but luxury and extravagance, is not content to live within the humble bounds of his income. Preferring and disgruntled and urged on by a designing social parasite, she goes her frivolous way into a tangle of startling episodes that keep her husband on needles.

The story is full of dramatic contrasts and intense scenes, was the most consistent in following the screen than in reading novels or attending the spoken drama. So I assume that before the movies won their present position the multitude was more or less restless; so that their eyes

## THE EYES HAVE IT IN THIS AGE, SURELY

Speaking as man to man, what are the eyes of Congress to the eyes of women? The eyes have it every time; not the eyes, mind you, but the eyes. There is no question but that this particular high-power age in which we live utilizes eyes beyond other times. For this is the age of the motion picture, when millions of people sit up at night to watch the passionate, alluring, weeping, sorrowful, defiant, triumphant, and so forth glances of Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, and other stars of the silver sheet.

"I want to know," says Miss Frederick, one of the Goldenrod stars enervated, "not so much what people did before the movies became popular, but what they did with their eyes. Possibly during the long evenings there was more flirtation. It is a curious fact, that the public is more consistent in following the screen than in reading novels or attending the spoken drama. So I assume that before the movies won their present position the multitude was more or less restless; so that their eyes

wondered more. Reading eighteenth century romances confirms this. "People believe what they see," says Madge Kennedy. "That is one of the reasons for the popularity of the silent drama. Intangible, flickering, and flimsy, it becomes real and true in the average estimate because its appeal is so simple and direct. The screen has its subtleties, but they are of action rather than of verbiage; of a gesture, a glance, instead of a confusing analysis. And it is this which gives the new art an appeal to the common man and woman which was lacking before. As I said before, people believe what they see."

## REAL JOCKEYS RACE ON STAGE AT STRAND

It is a recognized fact among the purveyors of amusement in celluloid form to the public that the motion picture patron of today will not accept or patronize a production in which the scenes are faked or dummeys used where hazardous feats are attempted. The scenes and action must be real in every detail.

In line with this, Tom Moore, in staging the great race scene in conjunction with the showing of the photodramatic version of "In Old Kentucky," at his Strand Theater determined that his audiences would not only see living jockeys and horses in this thrilling act, but that they would also see regular jockeys and real horses.

Probably many regular attendants at Bowie, Laurel, or Pimlico, who have seen the performance in the past, have recognized in one or more of the "jocks" old friends, as they all are accustomed to the wearing of "silks." Jockey McGee, eldest of the trio, is well known to all devotees of the "sport of kings" in the section. Little "Hot" Evans is now under contract to ride for Samuel Ross and will be seen at Bowie wearing the Ross colors during the coming meet. Arty Hylder will be remembered as an excellent "flat" rider who has more recently been seen riding in the jumping races.

The audience are not the only ones getting enjoyment out of the current showing, as the boys are also getting lots of sports out of their four races daily.

## Week of April 4 At the Movies

### METROPOLITAN.

Pauline Frederick will be the star throughout the week of April 4 at Crandall's Metropolitan Theater in a film version of the famous mystery play by Max Marcin and Samuel Shipman, "The Woman in Room 13." The chief supplementary feature will be Harold Lloyd's latest \$100,000 comedy, "Haunted Spooks."

### KNICKERBOCKER.

For the first two days of the week of April 4, Crandall's Knickerbocker Theater will offer Pauline Frederick in "The Woman in Room 13," supplemented by Harold Lloyd in "Haunted Spooks." For Tuesday and Wednesday Bert Lytell in "The Right Way," Thursday and Friday, Mary Pickford in "Pollyanna" and the De Havens in "The Little Dears;" Saturday, Elsie Ferguson in "His House in Order," supplemented by Martin Johnson's "Domesticating Wild Men."

### CRANDALL'S.

The first three days of the week of April 4, Crandall's Theater will be featured by "The Forbidden Woman," with Clara Kimball Young in the stellar role. Beginning Wednesday and completing the week, Edith Haller, the Washington star, in "The Blue Pearl."

### PALACE.

The attraction at Loew's Palace Theater for the week beginning Easter Sunday will be Olive Thomas, in "Footlights and Shadows."

### COLUMBIA.

The attraction at Loew's Columbia Theater for the first four days of Easter week will be Marguerite Clark in "Easy to Get." For the final three days of the week, the attraction will be "The Woman Who Understood," starring Beatie Harris.

NORIA TALMADGE in  
THE SOCIAL SECRETARY  
at Crandall's.

## WALLACE REID DROVE "JINX CAR" IN RACE

Speed Auto He Pilots in "Excuse My Dust" Holds Record for Mishaps.

In his new Paramount Artcraft picture, "Excuse My Dust," an exciting automobile racing story, that will come to Loew's Palace Theater tomorrow and all week, Wallace Reid tempted fate by driving a speed car that held the record for accidents.

The automobile began its career as a regular racing car and captured several prizes. Then Wallace Reid drove it for scenes in his recent successful Paramount picture, "The Roaring Road," and smashed a record for speed around the famous "Death Curve" of the Santa Monica course. Then came the Santa Monica road race, and the driver of the car is that event turned it over on a curve and smashed it to pieces.

But the automobile was rebuilt and entered in the big race at Indianapolis. There it turned over, driver and mechanic were trapped under it, and both burned to death. But the owner again had the car rebuilt and won a race at Elgin, Ill., with it. In "Excuse My Dust," Wallace Reid drove the machine at top speed from Los Angeles to San Francisco and had no trouble at all.

The police of San Francisco broke a precedent when they allowed the finish of the big automobile race in "Excuse My Dust" to be filmed on the main streets of the city. When Mr. Reid came tearing over the finish line, a mighty cheer went up from the hundreds who were on hand for the novel sight. But one of the by-standers was injured in something he saw "Darco" painted across the hood of the Reid racing car. But he didn't know that the name was a purely fictitious one used just for the picture. He boasted up to Wallace Reid, who had just taken the goggles from his grimy face.

"Where is the nearest agency for this 'Darco'?" asked the spectator. "It seems like a rattling good car and I'd like to own one."

## CAPITAL WILL SEE UNUSUAL PICTURES

During the next two months, Loew's Palace Theater will exhibit at least five productions which are unusual even in this era of "special" and "super-special" photoplay productions.

For the full week beginning Sunday, April 18, the Palace plans to screen Mack Sennett's latest five-reel special production, "Down on the Farm," a comedy masterpiece that is said to exceed even that other great Sennett farce opus, "Mickey."

The Palace also announces for early showings "The Little Shepherd of Kingdom Come," an adaptation of the famous story by John Fox. The stellar role has been given to Jack Pickford.

"Romance," the great Griffith-Withey adaptation of Edward Sheldon's stage success of the same name, with Doris Keane appearing in the leading role, is also booked. May will see the first showings of Douglas Fairbanks in his latest picture, "The Mollycoddle," as well as Mary Pickford in her latest picture, "Hop O' My Thumb," at the Palace. Crandall's Metropolitan Theater has in immediate prospect an especially noteworthy list of first-run super-features. Included are Geraldine Farrar in "The Woman and the Puppet," by far the most sensational success in which she ever has been pictured; Alice Joyce in the mammoth screen version of the famous Drury Lane melodrama, "The Sporting Duchess," and Screen Classics' incomparable picturization of James A. Herne's masterpiece of native genre drama, "Shore Acres." Then these, finer pictures have not to date been made.